MOMENTOUSNESS OF WOMEN EMANCIPATION AND EMPOWERMENT THROUGH SELECT NOVELS OF SUDHA MURTY AND ANITA DESAI

THESIS SUBMITTED FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

IN

ENGLISH

BY

NATASHA CHATTERJEE

DEPARTMENT OF ENGLISH

SWAMI VIVEKANANDA UNIVERSITY

BARRACKPORE, KOLKATA-700121

WEST BENGAL, INDIA

2025

ABSTRACT

The objectives of this research work is to examine the momentousness of women emancipation and empowerment with reference to "*Mahashweta*" by Sudha Murty; to explore the momentousness of women emancipation and empowerment with reference to "*House of Cards*" by Sudha Murty; to identify the momentousness of women emancipation and empowerment with reference to *Gently Falls the Bakula* authored by Sudha Murty; to investigate the momentousness of women emancipation and empowerment with reference to *Clear Light of Day* by Anita Desai and to access the momentousness of women emancipation and empowerment with reference to *Where Shall We Go This Summer?* by Anita Desai. Primary and secondary data sources were used in this study. Qualitative research tools were used. The research instruments formed the foundation of the study. The analysis did not adhere rigidly to a predetermined set of questions but instead made use of an open-ended approach. It adds context to the research rather than simply adding numbers. Both Indian English literature and Gujarati literature have made room for Sudha Murty's works. The intricacies of human behavior and socio-psychological problems can be explored further through this line of inquiry. Another uncharted territory is the stylistic viewpoint. Sudha Murty is an Indian English literature author whose works have received surprisingly little academic attention. Underneath her delicate simplicity as a writer is a profound and unexplored knowledge of human nature. Thus, her writings deal with a wide range of topics, including the emancipation of women, the development of moral principles, the effects of industrialization, and the investigation of one's own identity. Anita Desai's novels are more than just a collection of techniques and themes. On numerous structural and textural levels, they are interdependent. Through events and experiences that are unique to the novelist, the topic provides the framework that incorporates the novelist's full life perspective. The novel's masterful use of poetry stands out as the most significant aspect from a technical standpoint. Instead of seeing these quotations as merely illuminating and directing forces, we can see them as nurturing companions.

This research endeavor aims to initiate a comprehensive literary investigation into the thematic centrality and socio-cultural importance of women's emancipation and empowerment in the selected texts of two iconic Indian writers—Sudha Murty and Anita Desai. The primary objectives of this study encompass a critical examination of the

portrayal of female emancipation in *Mahashweta*, *House of Cards*, and *Gently Falls the Bakula* by Sudha Murty, and *Clear Light of Day* and *Where Shall We Go This Summer?* by Anita Desai. The exploration seeks to reveal the multiplicity of feminist concerns rooted within these texts while simultaneously engaging with the larger discourse of women's agency, identity formation, and resistance within the patriarchal Indian socio-cultural landscape.

The literature of both Sudha Murty and Anita Desai—although stylistically divergent—serves as a prism through which the complexities of womanhood in Indian society can be analyzed. Murty's realism, often restrained in its expression, and Desai's poetic introspection converge on a thematic plane to foreground the internal and external struggles that Indian women endure in their pursuit of autonomy, dignity, and self-realization. Through this study, we assert that both authors, in their distinctive narrative modes, offer deep insights into the gendered experiences of Indian women across temporal and spatial contexts.

Sudha Murty's oeuvre is marked by a narrative style that is artfully simple, yet thematically rich and socially pertinent. Her protagonists are often ordinary women confronting extraordinary circumstances with resilience and quiet fortitude. In *Mahashweta*, Murty explores the societal stigma surrounding physical illness—specifically leukoderma—and its, devastating impact on a woman's sense of self-worth. The female protagonist, of the novel Mahashweta, Anupama, becomes a symbol of strength and perseverance, redefining herself beyond societal expectations and familial neglect. Her journey from despair to self-reliance underscores the empowering potential of education, financial independence, and emotional strength. Murty meticulously dismantles the deeply entrenched social prejudices that reduce women to their physical appearances and marital statuses, thereby advocating for a broader, more inclusive definition of womanhood.

Similarly, *House of Cards* presents the life of Mridula, a devoted wife and competent professional, whose world unravels when she opposes her husband's moral decay and ethical compromises. Mridula's evolution from a docile, supportive life partner to an assertive individual who prefers self-respect over subservience highlights Murty's commitment to portraying real women making difficult but transformative choices. This narrative embodies the theme of moral courage, demonstrating that empowerment often

emerges not from grandiose acts of rebellion but from the everyday decisions that reassert personal integrity.

Gently Falls the Bakula, perhaps one of Murty's most poignant narratives, narrates the gradual erosion of a woman's identity in the shadow of her husband's professional ambition. Shrimati, the protagonist, is depicted as an intellectually gifted woman whose potential is stifled by the traditional expectations of marriage and domesticity. The metaphor of the Bakula flower—beautiful but ephemeral—aptly encapsulates Shrimati's journey from silent sacrifice to self-assertion. By choosing to abandon a marriage devoid of emotional reciprocity, Shrimati reclaims her intellectual and personal autonomy, thereby challenging the romanticized notion of self-effacing womanhood. Murty's text critiques the patriarchal structures that valorize female sacrifice and calls for a re-evaluation of marital dynamics and individual aspirations.

Anita Desai, on the other hand, approaches the theme of female empowerment through an introspective and psychological lens. Her narratives are intricately layered, combining poetic symbolism with narrative experimentation to probe the inner lives of her female characters. In *Clear Light of Day*, Desai presents a nuanced portrayal of familial obligations, personal disappointments, and the yearning for self-definition. Bimla, the central character, is a schoolteacher who remains unmarried, devoting her life to caring for her mentally challenged brother. Her apparent stoicism belies a deep internal struggle with societal expectations and familial abandonment. Desai uses Bim's emotional solitude as a narrative device to interrogate the gendered expectations of caregiving and sacrifice. The novel's temporal shifts and lyrical prose further amplify the complexity of Bim's psychological landscape, illustrating how empowerment can be both a conscious choice and a reluctant necessity.

In *Where Shall We Go This Summer?*, Desai explores the existential crisis of Sita, a middle-aged woman overwhelmed by the alienation of modern life and the emotional void in her marital relationship. Sita's retreat to the mythical island of Manori—believed to possess magical healing powers—signifies a desperate yearning for emotional and spiritual renewal. The novel juxtaposes Sita's internal fragmentation with the chaotic external world, thereby presenting a compelling study of psychological emancipation. Through Sita's journey, Desai critiques the romanticized ideals of motherhood and domestic harmony, revealing the emotional toll they exact on women. The novel's open-

ended conclusion suggests that empowerment is not a finite destination but an evolving process of self-discovery and redefinition.

The methodology followed for this study comprises both primary and secondary sources. A qualitative research design has been employed, favoring a flexible, interpretative approach that accommodates the multifaceted nature of literary texts. Rather than adhering to a rigid questionnaire format, the research utilized open-ended tools that allowed for in-depth textual analysis, thematic exploration, and comparative study. This method not only captures the richness of literary nuance but also situates the texts within broader socio-cultural and feminist discourses.

Primary data include the selected novels themselves, analyzed through close reading, thematic mapping, and character study. Secondary data encompass scholarly articles, critical essays, book reviews, and interviews that contextualize the works within Indian English literature and feminist theory. The intersectional lens applied in this research acknowledges the influence of class, caste, region, and historical context on the portrayal of women's experiences. Through this analytical framework, the study illuminates the layered narratives of oppression, resistance, and transformation embedded in the works of Murty and Desai.

An important contribution of this research lies in its attempt to bridge the perceived gap between popular and academic literature. Sudha Murty, despite her widespread popularity and accessibility, has received limited critical attention within academic circles. Her writing, often dismissed as simplistic, harbors a profound engagement with social issues, particularly those concerning gender justice. Beneath her unpretentious prose lies a deep understanding of human psychology, cultural norms, and ethical dilemmas. Her characters embody everyday heroism, making her narratives both relatable and revolutionary.

Conversely, Anita Desai's novels are widely recognized within literary academia for their stylistic sophistication and psychological depth. However, their relevance to contemporary feminist discourse continues to invite further exploration. Desai's use of symbolism, stream-of-consciousness, and fragmented narrative structures enriches her portrayal of female subjectivity. Her characters often grapple with the alienation, ambiguity, and silence that depicts the female condition in a patriarchal society. The

emotional and intellectual landscapes she creates underscore the intricate interplay between individual agency and societal constraints.

Both authors, in their own right, challenge the monolithic portrayal of Indian womanhood. Murty's narratives celebrate the strength found in moral clarity and personal growth, while Desai's works illuminate the emotional complexity and existential dilemmas that shape a woman's identity. Together, their writings offer a multifaceted perspective on women's empowerment that transcends simplistic binaries of tradition versus modernity, submission versus rebellion.

Another critical dimension of this study pertains to the stylistic and linguistic strategies employed by the authors. While Murty's language is marked by lucidity and accessibility, Desai's prose is richly textured and metaphorically resonant. This stylistic divergence reflects their respective thematic concerns and target readerships but also enriches the overall discourse on feminist literary expression. The juxtaposition of their works reveals the plurality of feminist voices in Indian English literature and underscores the need for inclusive critical frameworks that accommodate diverse narrative styles.

Moreover, this research opens up new avenues for literary inquiry by drawing attention to lesser-explored aspects such as regional reception, translation studies (Murty's works in Gujarati and other Indian languages), and the pedagogical value of feminist texts in contemporary academia. It also gestures toward the need for more interdisciplinary studies that integrate literature with sociology, psychology, and cultural studies to better understand the evolving landscape of gender relations in India.

In conclusion, this study reaffirms the critical role of literature in articulating, challenging, and reshaping societal narratives around gender. Through the literary canvases of Sudha Murty and Anita Desai, the research highlights the transformative power of storytelling in fostering awareness, empathy, and change. By foregrounding the voices, struggles, and triumphs of women characters, these authors contribute significantly to the ongoing dialogue on women's rights, identity, and empowerment. Their works not only reflect the socio-cultural realities of their time but also offer timeless insights into the human condition, making them indispensable to both literary scholarship and feminist thought.

Thus, this research is not merely an academic exercise but a tribute to the resilience of women, the dynamism of Indian English fiction, and the enduring relevance of literary narratives in the fight for gender equity. As we navigate the complexities of contemporary society, the stories told by Murty and Desai continue to resonate, inspire, and illuminate the path toward a more just and inclusive future.

BIBLIOGRAPHY

Primary Sources:

Desai, Anita Desai. *Clear Light of Day*. Vintage Books, 2001.

Desai, Anita Desai. *Where Shall We Go This Summer?*. Orient Paperbacks, 1982.

Murty, Sudha Murty. *Gently Falls the Bakula*. Penguin Books, 2008.

Murty, Sudha Murty. *House of Cards*. Penguin Books, 2006.

Murty, Sudha Murty. *Mahashweta*. Penguin Books, 2001.

Secondary Sources:

Beauvoir, Simone de Beauvoir. *The Second Sex*. Translated by H. M. Parshley, Vintage Books, 2011.

Showalter, Elaine Showalter. *A Literature of Their Own*. Princeton University Press, 1977.

Moi, Toril Moi. *Sexual/Textual Politics*. Routledge, 2002.

Gilbert, Sandra Gilbert, and Susan Gubar. *The Madwoman in the Attic*. Yale University Press, 2000.

Hooks, bell hooks. *Feminist Theory: From Margin to Center*. South End Press, 1984.

Shiva, Vandana Shiva. *Staying Alive*. Zed Books, 1989.

Merchant, Carolyn Merchant. *The Death of Nature*. Harper & Row, 1980.

Nayar, Pramod K. Nayar. *Contemporary Literary and Cultural Theory*. Pearson, 2010.

Barry, Peter Barry. *Beginning Theory*. Manchester University Press, 2017.

Bande, Usha. "The Novels of Anita Desai: A Study in Character and Conflict." Atlantic Publishers, 1988.

Rao, A. V. Krishna. "Feminism in the Novels of Anita Desai." *Indian Women Novelists*, edited by R. K. Dhawan, Prestige Books, 1991.

Other Sources:

Abdullatif, N. I. & Taher, I. H. "The Influence of the Partition on the Indian Family in Anita Desai's Clear Light of Day." *Al-Adab Journal*, vol. VI, no. II, 2021, pp. 51-66.

Abraham A.A. & Prabhak, A.J. "Female Conscientious in The Indian Context: Re-examination Identities in Sudha Murty's *House of Cards*". *The Indian Review of World Literature in English*, vol. 17, no. 4, 2021, pp. 1-19.

Abraham, A. A. "Fantasy and Realism: Explorations of the Female Psyche in Sudha Murty's *House of Cards*." *International Journal of Research and Analytical Reviews*, vol. 5, no. 4, 2018, pp. 1-3.

Agrawal, K. & Dwivedi, R. "Domestic Violence in Sudha Murty's Novel Mahasweta." *Language in India*, vol. 18, no. 3, 2022, pp. 38-42.

Alwan, H. K. "The Perspective of Woman in Anita Desai's Novel Clear Light of Day." *Journal of Language Studies*, vol. 4, no. 4, 2021, pp. 1-21.

Alyahya, R. S. "The Social and Ethical Values in the Select Novels of Sudha Murty." *Humanities & Social Sciences Reviews*, vol. 7, no. 5, 2019, pp. 666-673.

Babita, R. & Jain, A. "Empowerment of women in Sudha Murty's Novel '*Mahashweta*'." *Research Journal of English*, vol. 8, no. 2, 2023, pp. 117-122.

Baghyathara, D., & Srikala, M. J. "A Study of Gabriel Marcel's Views of Existentialism in Anita Desai's–*Where Shall We Go This Summer?*" *The Journal for English Language and Literary Studies*, vol. 3, no. 1, 2013, pp. 66.

Balamurugan, M. & Abinaya, T. "The Traditional Belief in Sudha Murty's *Mahashweta*." *Int. Journal of English,* vol. 4, no. 1, 2018, pp. 139-145.

Bansod, M. R. I. "A Critical Analysis of Sudha Murty s Selected Novels". *Multidisciplinary Approach in Arts, Science & Commerce,* vol. 51, no. 1, 2023, pp. 1-19.

Bansod, M.R.I. “A Critical Analysis of Sudha Murty’s Selected Novels.” *Multidisciplinary Approach in Arts, Science & Commerce*, vol. 4, no. 51, 2023, pp. 36-48.

Biswas, P. C. & Talukder, V. J. “Exploring Indian Women’s Psyche in Anita Desai’s clear Light of Day: A Psychoanalysis.” *International Journal of Research and Innovation in Social Science*, Vol. VIII, no. 1, 2024, pp. 549-554.

Bora, N. “Reality Versus Illusion: A Study of Anita Desai’s *Where Shall We Go This Summer?*” *Journal of Emerging Technologies and Innovative Research*, vol. 10, no. 9, 2023, pp. b692-b696.

Chopra, V. K. & Pathania, N. “Escaping the Predicament of Single Sister: An Analysis of Role of Bimla in Anita Desai’s Clear Light of Day.” *An International Journal in English*, vol. 12, no. 1, 2021, pp. 13-23.

Chowdhary, M.A.A. “A study of partition in Anita Desai's clear light of day.” *Innovative Research Thoughts*, vol. 4, no. 5, 2018, pp. 344-350.

Das, A. “Memory and Fantasy in Anita Desai’s-Fire on the Mountain and Clear Light of Day.” *Studies in Indian Place Names*, vol. 40, no. 93, 2020, pp. 141-147.

Desai, A. “Female Individuality And Struggle In A Patricentric Society: A Critical Analysis of Anita Desai’s *Where Shall We Go This Summer?*” *Rev. Res. Jour.*, vol. 3, no. 4, 1982, pp. 44-61.

Devi, K.S. “Women’s Quest for self in Anita Desai’s –Where shall we go this summer.” International Journal of English Literature and Social Sciences, vol. 5, no. 4, 2020, pp. 1153-1156.

Doley, D.K. “Marginalization, Identity and Hybridity: Examining the Women Characters in Anita Desai’s Clear Light of Day.” *Mahila Pratishtha*, vol. 5, no. 4; 2020, pp. 139-175.

Gnanamuttu, A. “Conflicts as Protagonist in *Gently Falls the Bakula* by Sudha Murty.” *Journal of the Asiatic Society of Mumbai*, vol. XCV, no.17, 2022, pp. 34-49.

Gopika, M.S. “The Married New-Women of Sudha Murty’s Novels ‘Dollar Bahu’ and ‘Gentle Falls: The Bakula’.” *International Journal of English Literature and Social Sciences*, vol. 6, no. 5, 2021, pp. 323-327.

Goyal, I. “Absurdity of Existence and Realisation of Self in ‘Where Shall We Go This Summer’.” *Research Journal of English Language and Literature*, vol. 6, no. 3, 2018, pp. 438-444.

Gupta, A. “Woman as A Symbol of Strength: A Reading of Anita Desai’s clear light Of Day.” *International Journal of Research in Humanities, Arts and Literature*, vol. 7, no. 11, 2019, pp. 47–52.

Gupta, N. (2024). “Fire on the Mountain, Clear Light of Day.” *International Journal of Advance Research in Arts, Science, Engineering & Management*, vol.11, no. 3, 2024, pp. 6041-6044.

Imade, D. K. “Sacrifices for Success: A Bakula Perspective.” *International Journal for Multidisciplinary Research*, vol. 5, no. 6, 2023, pp. 1-3.

Islam, M. S., & Islam, R. “Representation of Postcolonial Indian Women: Bimla and Nanda Kaul in Anita Desai’s Clear Light of Day and Fire on the Mountain.” *South Asian Review*, vol. 40, no. 1–2, 2019, pp. 51–64.

Jachak, A. R. “Tremulous Past, Turbulent Memories: Rereading of Anita Desai’s Novel Clear Light of Day.” *Interdisciplinary Peer-Reviewed Indexed Journal*, vol. 9, no. 1, 2023, pp. 56-59.

Jayanth. A.V.J. “An Intricate Exploration of the Sexual Abuse Segment in *Mahashweta*.” *Indian Culture*, vol. 9, no. 9, 2022, pp. 98-102.

Kannake, S. G. “Indian New Woman in Sudha Murty’s Novel: *Gently Falls the Bakula*.” *International Journal of Researches in Social Science and Information Studies*, vol. 9, no. 1, 2023, pp. 123-127.

Kathiresan, Dr. & Vasuki, Dr. “The Representation of Women in Sudha Murty’s *Gently Falls the Bakula*.” *International Journal of English Language, Literature in Humanities*, vol. 7, no. 9, 2019, pp. 68-81.

Khan A.M.U. “Bim- a Female beyond the Average Indian Womanhood in Anita Desai’s Clear Light of Day.” *Journal of Literature, Languages and Linguistics*. vol. 56, no. 1, 2019, pp. 15-18.

Khan, S. “Negotiating Gender, Memory, and History in Anita Desai’s clear Light of Day.” *Zeitschrift für Anglistik und Amerikanistik*, vol. 66, no. 1, 2018, pp. 79-89.

Krishnaveni, R. “Spiritual Voyage of Sita in Anita Desai’s *Where Shall We Go This Summer?*” *The Criterion: An International Journal in English*, Vol. 8, no. I, 2017, pp. 1226-1229.

Kumar, A. S. “Women, Truma and Reconfiguration of Self: An Analysis of Anuradha Vijayakrishnan's Seeing The Girl And Sudha Murty's *Mahashweta*.”, *Int. Journal of English*, vol. 3, no. 2, 2018, pp. 67-77.

Kumar, P.S. “Marital concord in Sudha Murty's *House of Cards*.” *Academicia: An International Multidisciplinary Research Journal*, vol. 8, no. 9, 2018, pp. 4-8.

Kumar, S. “Woman and Marriage in Sudha Murty’s Gently Falls on Bakula.” *Research Journal of English Language and Literature,* vol.12, no. 2, 2024, pp. 1-12.

Lavanya, S. “Silence as A Resort in Sudha Murty’s *Mahashweta*.” *English Language, Literature and Linguistics*, vol. 22, no. 1, 2023, pp. 81-93.

Legha, R. & Singla, R. “Women Empowerment: A Reading of Anita Desai’s Novel Clear Light of Day.” *Airo Journals*, vol. 2, no. 3, 2021, pp. 274-281.

Limbachiya, M. A. “Shrimati on a Voyage of Self-Discovery: in Sudha Murty’s ‘*Gently Falls the Bakula*’.” *International Journal of Creative Research Thoughts*, vol. 10, no. 3, 2022, pp. 119-128.

Mahapatra, A. “Custodianship and Care: Women and Reading in Anita Desai’s Clear Light of Day.” *Journal of International Women's Studies*, vol. 25, no. 5, 2023, pp. 3.

Mallik, S. “Bondage of Time and Human Bondage in Anita Desai's Clear Light of Day.” *International Journal of English Literature and Social Sciences*, vol. 5, no. 4, 2020, pp. 1036-1041.

Maneesha, M. & Pradeek, D. “Examining the Interplay of Reality and Illusion in Anita Desi’s *Where Shall We Go This Summer?*” *Hope for Tomorrow*, vol. 24, no. 2, 2024, pp. 32.

Manisha, K. & Suwarna, P. “Representation of Indian culture of Inequality: A Study of Sudha Murty’s ‘*Mahashweta*’.” *Journal of English Literature*, vol. 118, no. 1, 2022, pp. 108-110.

Manjula, M. Y., & Sambaiah, M. “Emergence of new woman in Sudha Murty’s *Mahashweta*: A Study.” *Int. Journal of English*, vol. 4, no. 3, 2019, pp. 81-89.

Meenachi A. “The Theme of Alienation in Anita Desai’s Where Shall We Go To This Summer?” *Bodhi International Journal of Research in Humanities, Arts and Science*, vol. 2, no. 1, 2018, pp. 99-100.

Mir, M.A. & Nargis, L. “Feminine Sensibility in the Novel of Clear Light of Day.” *International Journal of Humanities and Social Science Invention,* vol. 3, no. 7, 2014, pp. 34-39.

Nain, N. “Portraying Claustrophobia: A Study of Anita Desai’s *Where Shall We Go This Summer?*” *Research Journal of Humanities and Social Sciences*, vol. 4, no. 2, 2013, pp. 216-219.

Navgire, P. “Breaking the stereotypes of Female Psyche: A Study of Sudha Murty’s *Mahashweta*.” *The Criterion: An International Journal in English*, vol. 12, no. 1, 2021, pp. 60-73.

Nawaz, A., Iftikhar, N. & Maqbool, R. “Woman-Nature affinity in Desai’s Where Shall We Go This Summer: An Ecofeminist Analysis.” *Global Language Review*, vol. 6, no. 1, 2021, pp. 248-253.

Nichole, P.R. “Quest for Identity in Sudha Murty’s ‘Dollar Bahu’ and ‘*Mahashweta*’.” *Research Journal of English*, vol. 5, no. 3, 2020, pp. 56-65.

Niraimathi, B. “Time as a Destroyer and Preserver in Anita Desai's Clear Light of Day.” *Journal of Research and Innovation*, vol. VI, no. II, 2018, pp. 42-45.

Nirudhi, N.R. & Saranya, S. “Women Empowerment in Sudha Murty’s *Gently Falls the Bakula*.” *Shanlax International Journal of Arts, Science and Humanities*, vol. 11, no. S2, 2024, pp. 65-68.

Nivetha, D. “Quest for identity in Sudha Murty’s *Gently Falls the Bakula*.” *English Lit. & Rev.*, vol. 7, no. 3, 2018, pp. 718-735.

Osman, K. T. “Representing the Unrepresentable in Anita Desai’s Clear Light of Day.” *East West Journal of Humanities*, vol. 5, no. 1, 2015, pp. 15-23.

Paghdal, M. K. “Anupama–Torch Bearer for new generation women in Sudha Murty’s *Mahashweta*.” *Vidhyayana-An International Multidisciplinary*, vol. 8, no. 4, 2023, pp. 31-45.

Pandey, A.D. “India through Sudha Murty’s *House of Cards*.” *International Journal of Research Culture Society*, vol. 4, no. 11, 2020, pp. 92-103.

Pandya, D. & Kher, R.” Feminine Well-Being: An Elucidative Fabrication of Sudha Murty’s *Gently Falls the Bakula*.” *Journal of Pharmaceutical Negative Results*, vol. 13, no. S9, 2022, pp. 8506-8509.

Parande, N.V.B. “'Time' in Anita Desai's Clear Light of Day.” *International Journal of Scientific Research*, vol. 6, no. 9, 2017, pp. 418-419.

Parvathi, S & Pushpalatha, S.K. “Rejection Leads to Revolution of Protagonist in Sudha Murty’s ‘*Gently Falls the Bakula*’.” *International Journal of English Language, Literature and Humanities.* vol. IV, no. XII, 2016, pp. 56-63.

Parvathi, S. & Pushpalatha, S. K. “Quest for Self’ In the Select Novels of Sudha Murty.” *International Journal of English Language, Literature and Translation Studies*, vol. 3, no. 2, 2016, pp. 536-540.

Parvathi, S. & Pushpalatha, S.K. “The Evolution of a new woman in the Sudha Murty’s Novel “*Mahashweta*”.” *Research Journal of English Language and Literature*, vol. 4, no. 2, 2022, pp. 40-42.

Pradeek, D. “Examining the Interplay of Reality and Illusion in Anita Desi's *Where Shall We Go This Summer?*” *Language in India*, vol. 24, no. 2, 2024, pp. 1-19.

Priya, G. “A Study of Feminine Sensibility in Anita Desai's Where Shall We Go This Summer.” *Shanlax International Journal of English*. vol. 6, no. 2, 2018, pp. 148-152.

Priyadharsini, R. & Sumathi, R. “Existential Predicament of Sita In *Where Shall We Go This Summer?*” *Literary Endeavour*, vol. 7, no. 3, 2016, pp. 29-38.

Priyanka, K. “Women Character: A Study of Sudha Murty’ selected Novels.” *National Journal of Multidisciplinary Research and Development*, vol. 7, no. 2, 2022, pp. 40-42.

Priyanka, P. “Ecofeminist Landscapes in Anita Desai’s Cry, The Peacock and Where Shall We Go This Summer.” *eTropic: electronic journal of studies in the Tropics*, vol. 21, no. 1, 2022, pp. 306-324.

Pushpanathan, T. & Satheesh, S. “Female Aesthetic in Anita Desai’s *Where Shall We Go This Summer?*” *International Journal of Trend in Scientific Research and Development*, vol. 1, no. 4, 2019, pp. 236-242.

Rajakumari, P.A. “The Female Predicament in Anita Desai’s *Where Shall We Go This Summer?*” *IOSR Journal of Humanities and Social Science*, vol. 19, no. 4, 2014, pp. 30-32.

Randhawa, S., Bhattacharya, J., & Singh, D. (2023) “A Study of Female Identity and Marital Discord in the Selected Works of Anita Desai.” *Interdisciplinary Perspectives on Sustainable Development*, vol. 1, no. 1, 2023, pp. 67-72.

Rani, T. A. “Sudha Murty: A Versatile Writer.” *Research Journal of English*, vol. 9, no. 2, 2024, pp. 220-224.

Riemenschneider, D. “History and the Individual in Salman Rushdie's Midnight's Children and Anita Desai's Clear Light of Day.” *Kunapipi*, vol. 6, no. 2, 1984, pp. 10.

Sabthami, N. & Shanmugam, D. “Devaluation of Family and Human Behaviour in Sudha Murty’s *House of Cards*.” *Journal for ReAttach Therapy and Developmental Diversities*. vol. 4, no. 1, 2023, pp. 2227–2230.

Sailaja, V. "Brittle Matrimonial Bond in Sudha Murty's Novel *Gently Falls the Bakula*." *International Journal of Creative Research Thoughts*, vol. 11, no. 9, 2023, pp. 68-81.

Sannrud, K.W. "Themes, symbolism and imagery in Anita Desai's Clear light of day." *Journal of Arts*, vol. 3, no. 1, 2008, pp. 1-12.

Santhosh Priyaa, J. "The Private Fantasies of Alienated-Married Women in Anita Desai's Where Shall We Go This Summer and Journey to Ithaca." *Indian Streams Research Journal*, vol. 1, no. 4, 2011, pp. 155-162.

Selvarani, P., & Mary, D. E. S. E. "Anita Desai's Novel" Where Shall We Go This Summer": A Psychological View of Image and Symbols." *Journal of Research in Humanities and Social Science*, vol. 10, no. 4, 2022, pp. 47-51.

Shaji, K. & Gamaya, K.P. "The Price of Independence: A Woman's Journey to Freedom in Sudha Murty's *Gently Falls the Bakula*." *Journal of Emerging Technologies and Innovative Research*, vol. 10, no. 9, 2023, pp. 15-23.

Shakir, N. "Locating the self: A study in Sudha Murty's *Gently Falls the Bakula*." *International Journal of English and Studies*, vol. 4, no. 1, 2022, pp. 21-32.

Shimbre, P.S. "Fragile Marital Relationship Sudha Murty's '*Mahashweta*', 'Gently Falls The Bakulla', and '*House of Cards*'." *International Journal of Scientific Research in Science and Technology*, vol. 4, no. 1, 2018, pp. 144-158.

Shipra, P. & Bhatnagar, M. "From Silent Suffering to Emancipation: An Analysis of Sudha Murty's *House of Cards*." *Research Review International Journal of Multidisciplinary*, vol. 4, no. 3, 2019, pp. 54-59.

Shree, V. B. "A Study in the Temperamental Incompatibility and Existential Predicament in Desai's Novel *Where Shall We Go This Summer?*" *The Expression: An International Multidisciplinary e-Journal.*, vol. 7, no. 2, 2021, pp. 2-7.

Siddiqui, J. R. "Patriarchal Dubiousness in Sudha Murty's *House of Cards*: An Overview." *IOSR Journal of Humanities and Social Science*, vol. 20, no. 4, 2015, pp. 42-47.

Singh, Y. “Sudha Murty’s *Mahashweta*: A Study of Modern Woman.” *International Journal of Novel Research and Development*, vol. 9, no. 3, 2024, pp. e532-e534.

Sivaranjani, K. & Rajarajan, S. “Anita Desai's Green Delineation in Where Shall We Go this summer.” *Labyrinth: An International Refereed Journal of Postmodern Studies*, vol. 10, no. 4, 2019, pp. 23-38.

Soni, S. & Gawai, V. P. “Gender And Feminist Discourse in Anita Desai’s Clear Light of Day.” *European Chemical Bulletin*, vol. 1, no. 8, 2022, pp. 871-875.

Srilakshmi, M. “Sense of Alienation: Anita Desai’s Where Shall We Go This Summer.” *Research Journal of English Language and Literature*, vol. 2, no. 2, 2014, pp. 15-17.

Stoican, A. E. “Indian Female Identities, Between Hindu Patriarchy and Western Missionary Models in Anita Desai’s Fasting, Feasting and Clear Light of Day. University of Bucharest Review.” *Literary and Cultural Studies Series*, vol. 2, no. 1, 2015, pp. 43-52.

Sunitha, S. “Bimla, The New Woman of Anita Desai In Clear Light Of Day.” *Research Journal of English Language and Literature*, vol. 2, no. 4, 2014, pp. 67-69.

Suresh, M. “Dismantling and Analyzing Malicious Entities in Sudha Murty’s *House of Cards*.” *Research Journal of English Language and Literature*, vol. 9, no. 4, 2021, pp. 1-16.

Talukder, Md. J. & Biswas, P. “Clear Light of Day: Exploring Social Dynamics through Illuminating Relationships.” *Praxis International Journal of Social Science and Literature*, vol. 6, no. 1, 2023, pp. 13-21.

Udhayakumar, S. & Vardhini, H. “Women Subjugation in the Novel *House of Cards*.” *Literary Musings*. vol. 4, no. 1, 2023, pp. 45-57.

Vadhana, D. C. “Delicate Conjugal Relationship: A Study of Sudha Murty’s Novel *House of Cards*”. *Language in India*, vol. 19, no. 4, 2019, pp. 87-91.

Vispute, M. S. B. & Kesur, B. N. "Subjugation of Ethical Value over the Monopolization of Materialism and Hedonism in Sudha Murty's *House of Cards*". *International Journal of Creative Research Thoughts*, vol. 10, no. 7, 2022, pp. 48-59.

Vispute, S. B. & Kesur, B. N. "Sudha Murty's *House of Cards*: A Critique of The Patriarchal Hegemony." *Research Journal of English Language and Literature*, vol. 9, no. S1, 2021, pp. 71-79.

Vispute, S.B. "Women Empowerment in Sudha Murty's select novels '*Gently Falls the Bakula*' and '*House of Cards*'." *International Journal of Multidisciplinary*, vol. 4, no. 1, 2019, pp. 717-719.